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The third day was occupied with horseracing and trading with five Hopi men who now arrived. The dance was given at night continuing until dawn. It was begun by Navaho and Hopi who sang their own songs.

According to informants it is usual to provide two semicircular shades of branches set upright in the ground for the women to cook under.

The drum (*guoflljdmid*) is slung under the left arm. It is a section of a hollow cottonwood log; one specimen (50.2–1632A) is 43 cm. high and 30 cm. in diameter, with hide ends laced together. The drumstick (*guoflljdmidt'i*) is of the looped type. In one specimen (50.2–1632B) a willow handle, 25 cm. long, terminates in a double loop of 11 cm. diameter, which is bound with cloth, the whole being painted red. Formerly, a skin was fastened over the mouth of a clay vessel containing a little water. Turning the pot over wet the skin and caused it to shrink taut. This was carried in the dance slung under the left arm. They do not drum on baskets.

The speeches delivered by chiefs are in part prayers. Sinyella prayed to the ground, the rocks, and the creek as follows:—

Inyámátvi	ma'évahag'Ti	dúyllniyúdjik
my ground	ground, hear me	let us always live
áhánlgwayéhag'Ti		ma'évahag'Ti
I want always to live well		ground, hear me.

The position of dance director is informally filled by any of the chiefs: it is not, as among the Mohave, the prerogative of an individual. In fact, the term *kahá'i* (the equivalent of the Mohave dance leader, *kahota*) is applied only to a big chief. Nevertheless, there is a tendency for one man to assume and retain the initiative in this affair. But this has probably no greater significance than the direction over the horseracing assume by Panamida at present. According to Sinyella, his father's two elder brothers (the eldest of whom was a chief) were directors, who passed their function to him when they died, but it is doubtful that this function was as formal as his statement would imply.

The song leader's position is equally informal. The present leader, Supai Jack, is universally recognized as the best singer, with the most perfect memory and fertility in inventing songs.[1] Many of the songs now sung were invented by his predecessor, Teyadjává (corn thief), a chief, to whom he was unrelated. Teyadjává dreamed he was dancing and singing the following song:[2]

[1] About 1900 James saw a Chemehuevi, who may have been a ghost dance advocate, acting as a song leader, (b), 252.

[2] The airs of these songs do not resemble most of those of the Soft, nor according to the Havasupai, those of the Hopi: on the other hand, they have something in common with the Mohave songs they sing and also with those of the Southern Diegueño which I have heard.

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It is not clear how frequently other
171 tribes use a notched rasp or other substitute for the drum, but it is
535 specified that no drum is used by the Gosiute and Uintah Ute. Nor is it
[534] used by the Lemhi in the *Nuakia* and the Wind River Shoshoni in the
Nareya, although it is used by them in very similar dances, and no drum
is mentioned in connection with the Moapa and Shivwits accounts.

Masked performers are characteristic of Pueblo, Apache, and Navaho
171 ceremonials, and perhaps of other Southwestern tribes, as they are to the
535 south in Mexico. Without a complete knowledge of these, comparisons
532 with the Havasupai dancers cannot be attempted. I note, however,
that sack-like masks are used by the Zuñi, White Mountain Apache, and
Navaho.[1] Masks probably do not occur to the north and west although
there is something of the sort among the Pomo and their neighbors.
The Pueblo dancers also carry branches in their hands.

The Mohave dance is the Bear dance of the Basin tribes. This is
171 known, at least by another name, to the Moapa and Shivwits Paiute,[2]
535 Southern Ute, Uintah Ute, Wind River[3] and Lemhi Shoshoni, the
Paviotso-Shoshoni of the Duck River Reservation,[4] and, according to
Southern Ute information, to the Navaho and (Jicarilla?) Apache. My
information adds the Havasupai, Walapai, and, by inference, the Mohave.
There is even some suggestion of it in the Yuma mourning ceremony.[5]

The dancers are always of both sexes, but not always segregated in
two lines that face each other. The Moapa, for example, form couples
or trios facing or dancing abreast; in the Wind River Bear dance, at
least, trios always face their partners; Lemhi men and women form only
one line. Uintah performers sometimes dance as couples, as well as in line
formation. The step is always the same; the lines trot to and fro,
save that the Northern Ute advance toward each other. Partners are
chosen by the women in most cases (Southern Ute, Northern Ute, Wind
River Bear dance), but either sex may choose among the Lemhi, in the
Wind River *narupinaru*, and sometimes among the Moapa. The Hava-
supai do not dance as partners, so far as I know.

The principal departure of the Havasupai dance from the others is
171 in the musical accompaniment. All the others use the notched rasp.
533 In fact, the Havasupai use of the rattle, stationing the leader who bears
it in the middle of the line, ending the song with the ejaculation ha' ha'

[1] Pueblan Pathers, 200, 288; the Mohave have no masks (Kroeber, (a), 788). The Pima and the Yaqui of Sonora make use of wooden ones (Russell, (d), 107); *Ohsal dance in Arizona*, 67.
[2] Lowie, (i), 200–201.
[3] Lowie, (f), 823–831.
[4] Lowie, (a), 219.
[5] ". . . . (opposite lines of Indians, who in the day-time march to and fro over the open ground. One group is provided with grotesque clay images . . . fixed upon poles and carried high in the air by young bucks. An old squaw walking backwards cast handfuls of corn upon the images . . ." (Trippel, 6).

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earned they may have obtained the dance from the Mohave at a much later date than the mourning practices.

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The trifling use to which the Havasupai put jimpson weed hardly suggests its place among the southern Californian tribes. It is essential to the initiation ceremonies of the Yokuts, Salinas, Kawelles, Luiseño, Diegueño, Juaneño (or Gabrielino), Cupeño, and Cahuilla.[1] But it is not confined to use in the toloache cult even in southern California: the Mohave and Chumash know it and the Yokuts and Cahuilla use it for curing broken bones. This suggests the Zuñi who apply it externally to wounds.[2] They also use it as a narcotic, to commune with the dead, and to obtain visions of thieves. The Navaho also evidently use it for detection.[3] Walapai shamans prophesy while under its influence and the same applies to the Aztec, who also used it ceremonially, if Safford's identification holds.[4] It is also known to the White Mountain Apache and Paiute, and is a source of power for the Tepecano.[5] Either of two possibilities is open; that the Southwestern use represents an attenuated form of the Californian initiation ceremonies, or, as seems more likely, that it is part of a general use of the plant which was locally connected with the boy's initiation rites in southern California.

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Some facts suggest that the double-headed drum of the Havasupai has a limited distribution. The Zuñi, Hopi, apparently Nambé, Pima, Maricopa, Huichol, and Wind River Shoshoni make similar double-headed drums of cottonwood logs. In the same area the Navaho use only a cooking pot with a skin stretched over its mouth or an inverted basket. At least the drum is not a Californian instrument.[6]

The looped drumstick is not universal. It is recorded as used by the Navaho, Western Apache, Hopi, Zuñi, Shoshoni, Mandan, and Tlingit.[7]

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[1] Kroeber, (f), 2, note 17; (g), 95; (a), 254; Hinton, J. A., (a), 169; Sparkman, 241; Spier, (a), 318-321; Harrington, in Robertson; Chilcott, (a), 1906; Hooper, 243; Stevenson, M. C., (b), 302-7.

[2] Stevenson, (a).

[3] Kroeber, (d), 168; (e), 446; Stallard, 288, 289.

[4] Lumholtz, (f), 20; Palmer, 1878; Hinton, J. A., (d), 142.

[5] Hough, (a), 278, 284; Chilcott, (c), 2nd ed., 1906; Hinton; Russell, (d), 137, states that only an infusion is used; Lumholtz, (b), 315; Lowie, (a), 206; Freudenberg Fashion, 290; Curtis, (c), 206; Matthews, (b); Spier, (c), 346.

[6] Freudenberg Fashion, 289; Kroeber, (e), 446; Stevenson, J., Fig. 261. A Zuñi specimen is in the Anthropological Museum, University of California, a Shoshoni one is in the Museum of the American Indian, and a Tlingit in the Washington State Museum; Densmore, 6, Plate 9.

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parents have eaten portions of deer carcasses killed and partly devoured by wolves or mountain lions, or of rabbits abandoned by eagles. The baby is sung over by the doctor who knows the songs about these animals or the eagle as the case may be. Potions are not administered by the doctor nor by any other. The eagle song is as follows, the last line being repeated three times:— 756 [539]

sakâbdtaqa áná
eagle eagle
ñyáhâtêqe ñyanyáhâtâ
my domestic animal my dog
iyáwaiñqe yuwañá
you concern my heart my heart
huyuwi'nâqa hu
head head

Descumalsua's father was a snake doctor. A man who had been struck in the calf by a rattler came to his house. He immediately made short incisions all about the puncture, tied a ligature about it, and sucked out the blood. At night he sang just as a shaman does, waving a feather (the longest from the eagle's wing, covered with white gypsum) over the wound.[2] A ring of sagebrush (*Artemisia ludoviciana*) is put around the limb to draw out the poison, not the blood, on the ground that the snake may know and use this plant. The snake doctor can cure the bites of the three snakes recognized as poisonous, viz., áluwi'tavá, the prairie rattlesnake (*Crotalus confluentus* Say), halwi'tá, the Pacific rattlesnake (*C. oreganus* Holbrook), áluwihalái'dái'dá, the western striped racer. (However the last, a fierce fighter, is not a venomous snake).[3] 752 755

One who was struck by a snake would catch it and, grasping each jaw, attempt to split it in two. If the snake split quite to the tail, he would recover, otherwise he would die. 755

The shaman's rattle is a gourd, obtained from the Hopi. Each shaman presumably has his own, but one that belongs to a layman may be borrowed by those who want to cure. (One such rattle was also borrowed for the Mohave dance). They may also be inherited as part of the shamanistic properties. [439] 756 534 [428]

[1]The Maricopa have eagle doctors "because they are afraid of eagles" (Mohave information, Bourke (a), 179). [171]

[2]Another time the informant said that this was a Walapai practice only.

[3]These are probable identifications made by Miss Edna M. Fisher from native sketches and descriptions. In addition my informant recognized three non-poisonous snakes: *sipaiñta*, the Arizona gopher snake (*Pituophis catenifer ruthveni* van Denburgh), *kwapaiñta*, the Arizona king snake (*Lampropeltis pyromelana* Cope), and *kwidwidá*, possibly the spotted night snake (*Hypsiglena ochrorhynchus ochrorhyncha* Cope).

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●534 The dried gourd is mounted on a wooden shaft which projects entirely through it. It rests against a neatly fitting collar cut on the handle and a 756 thong wound around the protruding end of the shaft keeps it from coming off. Little holes are drilled in the gourd to allow the fibers inside to drop out, so that the sound will not be muffled. The holes are placed in more or less regular longitudinal rows. Only the shamans know what significance they have.[1]

Turtle shell rattles, dewclaw jinglers, baskets to serve as drums, and whistles are not used by the Havasupai.

Medical Practices

Besides the shamanistic performances, there is some matter of fact 757 knowledge of curing.

Care of the sick is cursory, or rather there seems to be no special 758 provision for their care. They share the house and the bedding with the rest of the family; the common family dishes are presented to them to select from. Still there is some solicitude. They are not left unattended; an old woman relative may be seen seated by a sick child, fanning the flies away, and arranging shade for his protection. Yet, the conditions are so adverse that it would seem that only the strongest could survive a serious illness.

Wounds are sung over in the sweatlodge by the wound doctor, who 752 knows the appropriate song, while he blows on them. The blood is [755] squeezed from all sides toward the cut until no more flows. If the wound suppurates, similar pressure is applied until there is a flow of healthy blood. Boils or blood blisters are cut open and the pus squeezed out. Usually a wound of any sort is not dressed, but sometimes clear white piñon pitch liberally smeared on a handful of plucked rabbit fur is applied. After a day or so, when the wound itches, this is removed and the pus squeezed out. Four or five renewals are necessary before it heals. Amputations are unheard of.

Scorpion stings are treated similarly to snake bites and possibly by the snake doctor alone. Incisions are made about the ligated wound and the blood sucked out. Dog and rat bites are not treated. People die quickly from skunk bites; they cannot be cured.[2]

A fractured arm is set, bandaged, bound between thin splints, and tied close to the body. Usually the arm is laid in a trench, while lying

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[1] But they are not the star patterns of the Navaho. [Compare Tozzer, (a), 39–82.]

[2] The Navaho also maintain that the bite of the skunk is poisonous (Franciscan Fathers, 142) and the Rio Grande Mexicans that it causes rabies [Bourke, (f), 126]. This is commonly thought to be folklore, but E. W. Nelson states (476) that the spotted skunk unquestionably communicates rabies. [171]

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789 338). Luck is based on dreams (pp. 332, 341). The annual dance and the masked dance bring good fortune, rain, and make the crops grow (pp. 260, 266); feathers worn at the dance bring rain (p. 193). A formula is said when corn is planted (p. 102), when a bow is strung (150), and while tanning (p. 142).

Charms are used only in deer hunting: these are calculi found in the paunch of the deer.

302 754 I was told that hair cuttings are burned so that birds would not use them in nest-building, but I noted no care in their disposal. No care is taken of nail-parings. Cushing, however, implies otherwise:[1]

[572] As an evidence of confidence in a newly-made friend, a Ha-va-su-pai will sometimes give to him that whereby, in the native belief, even the giver's life may be taken by sorcery,—a hair, a bit of his skin, or a piece of his finger-nail,—this being an inviolable contract of peace and mutual regard.

789 A drawing made in the sand to illustrate a point is erased for fear someone will use it to make the draftsman sick, but how he would use it is not explained. Pictographs, which were made by the mythical beings (*Uckáyúgálliga*)—the Havasupai do not draw them—are harmless.[2]

The bullroarer (*U'igágwaáwa*, wood talking) is swung to make the wind blow and to bring clouds and unsettled weather when warriors set out. Before they charge on the enemy camp it is used to make the wind [534] blow hard, so that the enemy will flee before it. The bullroarer is a flat stick of rectangular shape, 25 to 30 cm. long and 10 wide, having notched edges and painted red. It is fastened by one end to a thong, 1.5 m. long.

A notched stick, laid flat on an inverted coiled tray basket, is rubbed [821] with another stick. The grating noise is said to resemble a frog and to [825] produce rain. The practice was thought to have been copied from the Hopi. The association of these ideas, frog and water, is also noted in the myths: pulling a frog to pieces causes a flood.

[827] A man sneezes because a woman is thinking favorably of him. He then thinks of her and she also sneezes. One also ejaculates: *vagígalyúg sada'giu*, I am still alive.

Ringing ears are a sign that bad spirits are whispering to one; perhaps he will die. So he shouts: "Huuu, no; though you talk like that, I am not going to die."

825 Snakes are killed but in the case of rattlers care is taken not to touch the blood or to let it spatter the clothes, for if it is "inhaled" it causes sickness.

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[1] Cushing, (a), 338.
[2] See Mantandon for an account of these.

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Prehistoric stone ruins are said to have been built by the mythical beings long ago. The Havasupai do not dig in them as a rule, because they are afraid—the men-animals who built them are dead. Potsherds may be handled, but not used; stone implements, however, may be used as tools and protectors against bad luck. 172 778

Comparative Notes

The religious life of the Havasupai is relatively meager in comparison with the Pueblos, in which respect they are one with the Basin tribes. In fact the resemblance is very close with both the Basin-Plateau and Californian peoples in the relative prominence of the shaman, the acquisition of power through dreams, not visions, and an hereditary bias to shamanism. Visions do not figure. Only in the slight use of prayer plumes and prayers for rain and fertility for their crops do they resemble the typical Southwestern peoples. 171 756 [181] [182]

Killing an unsuccessful shaman as a matter of course is a practice typical of the lower Colorado tribes. By this I mean something more definite than the universal threats against malpractice and supposed evil intentions. This trait is shared by the Pima, Yuma, Mohave, Cahuilla, Yokuts, Miwok, Mono, and Shasta.[1] The Western Apache and the Southern Ute[2] seemingly resemble the Havasupai in that there may be retribution for the loss of a patient, but it does not always follow. It is not always easy to judge from the accounts just how automatic this reaction is, but it is clearly a regular procedure of the Mohave, Yuma, and Pima.

Gourd rattles are apparently limited to the Southwest, being unknown to most Californian and Basin tribes. I have found records of them among the Navaho, Hopi, Zuñi, (and they are probably used in other pueblos), Pima, Yavapai, Mohave, Yuma, Chemehuevi, Koso, Cahuilla, and Southern Diegueño.[3] The last say it has been recently introduced from the Mohave through the Yuma. Doubtless further search in collections and the literature would augment this list. There seems to be some variation in the mounting and decoration of the gourd. The Pima, Yuma, Cahuilla, and Koso, like the Havasupai, mount it on a wooden handle: the Southern Diegueño do not. Navaho, Pima, Koso, Cahuilla, Southern Diegueño, and Havasupai arrange the perforations 171 534

[1] Hrdlička, (f), 224; Tripp, 571; Russell, (d), 262; Kroeber, (a), 197; (b), 479; Bourke, (a), 174; Harper, 339; Powers, 254, 340; Dixon, (b), 479.
[2] Bourke, (a), 468; Lowie, (i), 202, 204.
[3] Tozer, (b); Hough, (e), 283; Stevenson, M. C., (b); Russell, (d), 91, 102; Carlander, 232; Tripp, 577; Kroeber, (g), 62; Spier, (a), 349.

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of the gourd in regular patterns; the Mohave and Southern Diegueño paint it, the Chemehuevi do not.

The use of red paint powder to protect the skin from chafing, etc., may not be general. The few instances of its use noted are Navaho, Pima, and the Puget Sound Salish.[1] The Zuñi and perhaps others use cornmeal for dusting the skin of infants.

The Havasupai use of prayersticks represents an elaborate Pueblo practice in an attenuated form. I have not attempted to isolate the analogs of the local type elsewhere for lack of special knowledge. The distribution of prayersticks among the modern tribes indicates that their use is confined to the Southwestern tribes and those of northern Mexico at least. Prehistoric examples have not been reported from outside of this area so far as I recall. Their use among the Pueblos is well known. They are also used by the Navaho, San Carlos Apache (who place eagle plume sticks in the cornfields), other (?) western Apache (used in a hunting ceremony), Papago, and perhaps the Pima.[2] The ceremonial arrows of the Huichol, Tepecano, and Cora are certainly closely related forms. The Tepecano also deposit in the springs plumed sticks used in curing.[3] The Northeastern Maidu set up sticks on the graves of chiefs which are to all intents identical with the Havasupai prayersticks. This suggests that further examples may be found among the western Basin tribes.[4] At any rate the practice of planting the plumes is not Californian nor Plains-like.

The hunting charm, a calculus from the paunch of a deer, is used in precisely the same fashion by the Yavapai and Northern Maidu.[5]

The bullroarer is rather generally distributed over the Southwest, the Basin, and perhaps the Plains. It does not appear to be generally used in California. I have not examined the literature for its occurrence beyond these limits. The Havasupai association of it with the rain is of course characteristic of the Pueblos (Hopi, Zuñi, and the Rio Grande Pueblos), San Carlos Apache, and Papago.[6] The Arapaho and Klamath have an analogous usage, to produce wind.[7] For the Gros Ventre, North-

[1] Franciscan Fathers, 70; Russell, (d), 160; Haeberlin und Günther, 83.
[2] Franciscan Fathers, 305–306; Bourke, (c), 302; (a), 439; Mason, J. A., (e), 18; Russell, (c), 82, 100 (". . . rain ceremonies, during which the medicine-man deposited the tails of mountain sheep together with eagle feathers at springs").
[3] Lumholtz, (c), II, 124, 197, 303–309; Preuss, Tafel VII ("Regen-opferpfeile"); Mason, J. A., (e), 249; (d), 131.
[4] Dixon, (a), 344. The probability is perhaps strengthened by the resemblance to the Havasupai plumes of the Cheyenne hair ornaments worn in the hand game played by Ghost dance converts. (Field Museum specimen 99572). These may have come from the Basin with the Ghost dance.
[5] Curtis, 238; Dixon, (a), 266.
[6] Hough, (c), 394; Bourke, (c), 477; Stevenson, M. C., (b); Franciscan Fathers, 414; Mason, J. A., (e), 16.
[7] Kroeber, (b), 396.

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ern Maidu, and Shivwits Paiute it is only a toy.[1] The Ute also know it. The Luiseño and Dieguefio use it to summon people ceremonially.[2] It has ceremonial usage among the Pomo. While the Arapaho model with its serrated edges resembles the Havasupai, it may be that this is a device to increase the sound independently arrived at.

The distribution of the notched rattle, or musical rasp was briefly discussed by Lowie years ago. It is now possible to augment his list of tribes who use it: Havasupai, Hopi, Zuñi, Rio Grande Pueblos,[3] Jicarilla, Navaho, Pima, Papago, probably Yaqui, Tarasco (?), Huichol, and Aztec specimens have been found in the state of Mexico.[4] In the Great Basin and Plains its occurrence is among the Moapa, Paviotso, Gosiute, Uintah Ute, Lemhi Shoshoni, Klamath, Upland Takelma, Wishram, Wasco, Assiniboin, Cheyenne, Wichita, and Tonkawa.[5] The Paviotso also have a form which should undoubtedly be included; this is a stuffed hide wound from end to end to form the rasp. Its distribution appears to be along the western plateaus with some extension into the Plains. It is not used by Californian tribes with the sole exception of the Salinan.[6]

The rasp is scraped with a scapula by the Hopi, Zuñi, Jicarilla, Papago, and Huichol; elsewhere a stick or bone of another sort is used. The Hopi rest the rasp on a gourd resonator; the Havasupai, Jicarilla, Pima, Papago, and Klamath use an inverted basket, the Wichita a rawhide. The Gosiute draw the notched stick across the edge of an inverted basket. This suggests the Southern Dieguefio reference to scraping a basket.[7]

The Havasupai associate this rasping sound with the frog and the production of rain. They have also a mythical reference to tearing a frog apart and thus causing a flood. These have analogs elsewhere. The Pima call the notched rattle a "rain stick," for rubbing it brings rain. The Northern Shoshoni believe that killing a frog and placing it on its back will cause rain; the Northern Maidu that chasing it will come to the same end.[8] There is also a connection of the frog with fog and thunder suggested in a Southern Ute myth, the frog and a flood in one of the Luiseño, and an association of the frog and rain by the Klamath.[9]

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[1] Dixon, (a), 329; Lowie, (l), 237; Kroeber, (h), 191.
[2] Sparkman, 211; Spier, (o), 324-330.
[3] Hough, (a), 393; Stevenson, J., Pig. 261.
[4] Russell, (a), 270; Curtin, I. 56; Goddard, (b), 262; (c), 170; Franciscan Fathers, 402; Hrdlička, (a), 4; Russell, (d), 167; Davis, (b), 100; Lumholtz, (c), II, 155, 438; Saville, (c); Starr, (b).
[5] Lowie, (l), 209, 302; Reagan, 30; Lowie, (a), 210, 220; Sapir, (e), 206; Dorsey, G. A., (a), 17.
[6] Hopkins, 56; Mason, J. A., (a), 186; Kroeber, (o), 277.
[7] Brown, 680; Spier, (o), 346.
[8] Lowie, (a), 222; Dixon, (a), 266.
[9] Lowie, (k), 55; Du Bois, (a), 186; compare the Omaha association of the turtle and frog. (Dorsey, J. O., 240).

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541 giôa giyi giyi goidoq ávoqhai isunéa heneyá (repeat)
789 giôigánigóagó nóqágábá isunéa hineyá
593
A second song is:—
[539] si'l'l'ike'ego hasiáqá hasiáqá hasiáqáqáqá yóllgai

[177] These songs were learned from the Navaho by Bob's paternal grand-
[648] father, who was captured in the canyon and lived among them for forty years. The Hopi helped him to escape on an occasion when he visited Oraibi. Horsemen do not jockey for a start, but start from a standstill.

526 Only girls juggle (*djiyágá*). Two or three balls are caught in one hand as they walk about. These are stones, peach stones, or small wild gourds.[1]

Boys play a game wherein they throw darts, made of a cornecb on a stick, at a rolling tray basket.

Men and boys play a number of archery games. In one, two men roll a circular opuntia cactus, which has been placed in the fire so that the spines could be scraped off, from one to the other. A group of others standing opposite its path shoot at it. The target is called a mountain sheep, deer, etc. A variation consists in rolling a small barrel cactus, from which the spines have been removed, down a hill. The bow men, stationed along its course, shoot in succession as it passes.

In another game two opposing bands of bow men are seated fifteen yards apart. Beside each group there is an opuntia cactus raised obliquely on a pile of dirt so that it presents only one edge to the opponents.
[525] Arrows are wagered, which are won when the mark is hit in the center, which cannot be seen. A hit in the forward edge does not score. If the arrow strikes the dirt pile, lifting the cactus, the archer has a second chance. Holding the cactus together with his bow in his left hand, he tosses it up and attempts to shoot the flying missile. An opponent may try to make him miss by strumming on a bowstring. He holds the bow
[534] horisontally between his lips near one end and taps the string with an arrow. This is the only occurrence of the musical bow among these people.

A similar game consists in shooting at two wads of bark set up about 25 yards apart. Arrows are stuck into the ground until they are required
[525] for use. The parties shoot alternately. A single hit wins the stakes.

Wrestling contests (*gigwi'ówigá*) are frequently indulged in by men and boys. Opponents approach crouching slightly and lock their arms about each other's body. The winner must hold his man flat on the ground. Striking, kicking, and biting are not permitted.

[1] They do not balance poles.

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Wherever described, the shape of the lodge is given as hemispherical with the exception of the Luiseño and Cahuilla. The Navaho lodge is sub-conical, which parallels the departure of their hogan from the usual dome-shaped house of this region. The Cahuilla structure is somewhat like a rectangular pyramid; the Luiseño gable-shaped. But although these are of such size as to suggest the assembly house to the north, they were not used for ceremonies. The Salinan have both the small lodge and the large dance house.

Salinan, Luiseño, and Cahuilla had a fire in the center of the sweat-lodge; others carried heated stones inside (Havasupai, Navaho, Yuma, Southern Maidu, Klamath, Paviotso, Southern Ute, Wind River, and Kutenai). The Western Apache custom is not stated. The stones are placed to the left of the entrance (as one goes in) by the Havasupai and occupy a similar position in the Navaho lodge, where they are always on the north side, the lodge usually facing west. Water is sprinkled on the stones by all these groups, except the Southern Ute and perhaps some Navaho.[1]

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The regular Havasupai pattern for a race is to a point and return. I do not know how general this may be, for the only other references found are widely scattered: Huichol, Northern Shoshoni, Puget Sound Salish, and Alaskan Eskimo.[2]

Such references as occur to ball juggling in this area uniformly ascribe it to women alone: Havasupai, Zuñi, Paiute, Uintah Ute, Wind River Shoshoni (where women walk about as among Havasupai), and Bannock. It is a girl's pastime among the Naskapi also, but this is not specified as the Eskimo and Achomawi usage.[3]

Archery games are perhaps so common that only specific details can be accepted as defining analogs of the Havasupai customs. Achomawi and Atsugewi shoot at a rolling target, a disk of bark.[4] The game of shooting at a hidden cactus is very similar to one of the Pima, and less so to those of Zuñi and Hopi.[5]

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The question of the aboriginal nature of the musical bow in America excited considerable interest years ago. There seem to be at least two instruments involved which should not be confused. The first is hardly a musical instrument; the Havasupai hold the ordinary bow in the

[1] Kroeber, (g), 64; Du Bois, (g), 183; Mason, J. A., (a), 126; Gatschet, (b), 82; Barrett, (a), 245; Franciscan Fathers, 58, 240–3; Matthews, (d), 227; Mindeleff, 499; Stephen, (b), 361; Letherman, 289; Faye, 53; Chamberlain, (c), 567; (b), 184; Bourke, (b), 61.
[2] Lumholtz, (c), II, 48; Lowie, (a), 917; Hagberlin und Günther, 64; Culin, (b), 803.
[3] Culin, (b), 712 f; Lowie, (a), 199; Dorsey, G. A., (a).
[4] Dixon, (c), 218.
[5] Russell, (d), 178, Culin, (b), 390, 398.

1: Spier E-5 (1918) 1928
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Havasupai

mouth, while tapping it, to make an opponent falter. Northwestern and Southern Maidu shamans similarly hold a special bow to converse with spirits; the Northeastern Maidu use an ordinary bow for amusement only. For amusement, the Eastern Pomo tap a bow provided with two strings and held in the mouth. The San Antonio Salinan and Yokuts also use a special bow with the mouth as a resonance chamber. The usage crops up again among the Maya and again in western central Patagonia; the bow is held in the mouth while the string is tapped. The Tepecano place an ordinary bow on a gourd and tap the string as an accompaniment to the recital of prayers.[1] The other type of instrument has several strings, often tuning pegs and a bridge, and is described as a fiddle or guitar. This is on record for the White Mountain and San Carlos Apache, Yokuts, Tule, "Pueblo" of New Mexico, and in South America among Busintana, Araucanians, Patagonians, and tribes on the lower Amazon.[2] Musical bows of undescribed nature are credited to the Tepehuane, Cora, and Huichol of Mexico, and the Lencas of Honduras, the Chané, Chorotí, and Mataco of the Gran Chaco. Saville also believes in their possible existence in Central America, Guatemala, and San Salvador.[3] Balfour holds that the musical bow was introduced into the West Indies, South, and North America by negroes.[4] Nordenskiöld favors white or negro sources for the South American examples. This may apply well enough to the multiple stringed affair, but there is no reason why the use of the ordinary bow should be viewed in this way. This is not a specialized instrument; it is not really a musical instrument at all; and the twanging of a bowstring with the mouth as a resonator, which can be appreciated by the player alone, must have repeatedly occurred. Its sporadic distribution as a regular usage bears this out. It seems unlikely that there is any historical connection between the several occurrences of the mouth-bow, with the exception of the Californian-Havasupai cases. It is doubtful that this is derived from the fiddle type.

Shinney is played generally throughout the Southwest. Havasupai and Hopi play it in the spring. Zuñi, Hopi, Havasupai, Walapai, and presumably Mohave bury the ball at the center of the field. There is some similarity in the name for the game: Havasupai *tdeleigd*, Walapai

[1] Dixon, (a), 222; Faye, 38; Mason, J. A., (a), 137; Kroeber, (f), 19, note 47; Saville, (a), 273; Ten Kate, 93. According to Dr. Edwin Loeb the Western Pomo do not have it.
[2] Bourke, (d), 10, 18; Mason, J. A., (b), 47; Hrdlička, (d), 488; Powers, Fig. 38; Mason, O. T., (b), 300; Nordenskiöld, 168, 183.
[3] *Handbook of the American Indians*, I, 960; Lumholtz, (e), I, 473, II, 155; Mason, C. T., (d), 156; Saville, (b), 292–294.
[4] Balfour, 36–37.

2:Iliff Y-5 (ca.1901) 1954 NT14 Plateau Yumans NT14
Havasupai

After the sun had dropped in the west and the canyon walls had cooled somewhat, the Indians assembled at the dance ground, the space previously cleared and encircled by poles interwoven with green boughs. The song leader and the drummer took their stand near a pole in the center of the floor; the men formed a circle about them. Manakadja, as head chief, stood aloof; to him fell the responsibility of correcting any part of the ceremony that varied from ancient custom.

At a signal from the drummer, the men started to dance. The women broke the circle, separating the men, interlocking fingers with them. Shoulder to shoulder, the dancers moved slowly to the left with short, shuffling steps, knees slightly bent, bodies swaying to the rhythm. The dance was orderly, but the weird singing increased in volume until the pole had been circled three or four times, when Manakadja interrupted to harangue the crowd. After he had finished, the circle formed again and the dance continued.

The drum, on which the drummer thumped vigorously, was similar to one I had seen that summer, standing on end where the drummer had carelessly left it after a dance. It was a section of hollow cottonwood log with hide stretched over both ends. The drums of their forefathers had been pottery vessels, in which they poured a little water. The hide stretched over the mouth of the jar was moistened and made taut by upending the vessel. Such drums had naturally been quite common among a pottery-making people; and though there was now a strange absence of pottery, its production had obviously been discontinued only in the recent past. In many places in the canyon floor I had dug up broken clay vessels, whose worn surfaces showed the marks of long and hard usage. They were of a dull gray, crudely decorated in black, and lacked the artistic quality found in the exquisitely finished work of the modern pueblos. Why and how these people had lost the art of pottery-making is one of the mysteries of their changing culture.

The fantastic facial decorations, a band of paint across the eyes, or the face striped with many colors, made some of the dancers unrecognizable. Gala costumes were donned, with coyote or fox